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REVIEWS OF RECENT BOOKS

It is scarcely necessary to review a book which has been before the public for years, and of which the demand of discriminating students of art has already exhausted six editions. "Etching and Etchers," by Philip Gilbert Hamerton, however, is a work of signal importance, and the appearance of a new, the seventh, edition, from the press of Little, Brown & Co., demands at least an appreciative word of welcome. For some time the book has been out of print.

The book was written to increase public interest in etching, and it is admirably calculated to fulfill its purpose. The author wished to help in transmitting the good and sound traditions of the art—this is what he calls his permanent purpose—but he also desired to exercise some influence of a kind that might be practically useful on the work of the younger men at the present time—his temporary purpose. The best way to accomplish this seemed to be to give a clear statement of the powers and qualities of the art; to review the Dutch, French, English, and other schools, with specific accounts of the work of various individual artists; and to give outspoken criticism of some recent etchers who have had considerable influence, not so much on account of their skill with the needle as because they were celebrated painters.

Hamerton was an enthusiast on the art of etching, and his work does much to impart to the reader his own love of the needle and copper-plate. His discussions of the scope and limitations of the art, of its powers and qualities, its difficulties and facilities, serve as an admirable prelude to his comprehensive review of the great etchers of the world and their work. Hamerton may occasionally be guilty of bias, but his judgments in the main have been accepted as authoritative, and that rightly. He is more than an historian of his favorite art, and his appendix of practical notes will be found as succinct and satisfactory a statement of the approved methods of etching as one could desire. The reissue, therefore, of this notable book, coming as it does when there seems to be a revival of interest in etching, is little less than an important event, since it will help to perpetuate a high form of art too little understood.

* "Gerard Dou," by W. Martin, translated from the Dutch by Clara Bell, and published by the Macmillan Company, is unique in being practically the only monograph in English on this artist and his work. The author, as sub-director of the Royal Gallery of Paintings, at The Hague, has had exceptional facilities for studying his subject, and he is, moreover, eminently qualified for this task. Dou was not a great genius, but he created a style of art



LANDSCAPE
By H. W. Ranger
Collection of Frederick S. Gibbs



which at once and for a long time after captivated public taste and resulted in many pupils following his lead. His works found their way into important collections, and he had a measure of success denied to many of his contemporaries. His life coinciding with the golden age of Dutch painting, he is in a sense the central figure in the history of art in Holland, and especially in Leyden, during the seventeenth century.

The author has attempted in his volume, so far as Dou's life affords the opportunity, to represent the condition of art in his time. He has studied the registers of the guilds in the Leyden archives, and compared the data with those from other sources. He has also examined various authorities to enable him to make his picture complete, supplementing the information thus acquired by a reference to paintings and prints of the period, as well as to unpublished documents, which supply many interesting details. He has thus been able occasionally to rectify the statements of published authorities. The volume is eminently readable in its English dress, and its twosome or more reproductions of paintings are especially interesting.

✱ "Chapters in the History of the Arts and Crafts Movement," by Oscar Lovell Triggs, published by the Bohemia Guild of the Industrial Art League, is the kindly appreciation of a student of Carlyle, Ruskin, and Morris, as regards their contributions to or influence on the arts and crafts of the present day. The primary motive of the arts and crafts movement is, as the author states, the association of art and labor. Initially an English movement, it has been slowly emerging from the general industrial field for about forty years, though its differentiation into a distinct phase of industrialism belongs to the last ten years. Theoretically, the movement is much older than forty years, its development as an idea being measured by the lives of the three workers considered.

In the author's opinion Carlyle's function was to arouse to action, at least to stimulate, thought on social questions. Ruskin's work was more positive. To-day in nearly every instance of organized effort to create better industrial conditions, the informing mind of Ruskin is somewhere apparent. In whatever direction one advances it is discovered that this pioneer mind had gone on before. Morris, the author holds, was the great apostle of the arts and crafts. His many contributions to applied art are set forth in detail, and many extracts from his addresses are given in witness of the theories of the great worker.

The supplementary chapters of the volume are on Ashbee and the Reconstructed Workshop, Rookwood, and the Development of Industrial Consciousness. The book has a certain sustained interest, and will be found acceptable to all students of the development of the arts and crafts.

✱ A volume of more than usual value to the art student is "American Masters of Painting," by Charles H. Caffin, published by Doubleday, Page & Co. The book comprises a series of thirteen appreciations of noted American painters, the articles having been contributed by Mr. Caffin to the New York Sun. The author has done well to rescue them from the newspaper columns and preserve them in book form.

The artists considered are Inness, La Farge, Whistler, Sargent, Homer, Abbey, Fuller, Martin, Brush, Wyant, Tryon, Walker, and Stuart. There is nothing of the newspaper stamp in the articles incorporated in the volume. The men are all treated sympathetically, and with the soundness of critical judgment for which Mr. Caffin is well known. The book under notice, therefore, is not merely one of the most readable, but despite its origin is one of the most important, works on American art yet given to the public. There is a charm about Mr. Caffin's style and a certain personal note that make the perusal of the book not less enjoyable than profitable.

✱ Two works that should be familiar to every student of design and decoration have just been issued in popular and cheaper form by the Macmillan Company. These are "The Bases of Design," and "Line and Form," by Walter Crane, a study of whose work as designer, painter, and author appeared in a recent issue of BRUSH AND PENCIL. These volumes, both of which have been reviewed heretofore in these pages, comprise the substance of two series of lectures addressed to the students of the Manchester Municipal School of Art during the author's tenure of the directorship of design at that institution. The field covered is an extensive one, and many branches of the subject are necessarily treated in a comparatively brief way. Each chapter, as the author says, might be expanded into a volume. But the addresses here collected were prepared with a distinct view of presenting, in concise form, certain principles and practices which the author held to be essential to all good decorative art, and which he studiously sought to put in such form as to be easily comprehended by his hearers. The very origin of the works, therefore, makes the presentation of the subject logical, and the author's pleasing style saves the pages from the obtrusive didactic features so common to handbooks. The volumes have the same wealth of illustrations as the original issues, and in their new form will doubtless meet the needs of a large constituency.

BOOKS RECEIVED

"Fra Angelico," by Langton Douglas. The Macmillan Company. \$6 net.

"Etching and Etchers," by Philip Gilbert Hamerton. Little, Brown & Co. \$5 net.

"Memories," by Max Müller. A. C. McClurg & Co. \$2 net.